

OBSERVATIONS in the Art of English Poésie.

By *Thomas Campion.*

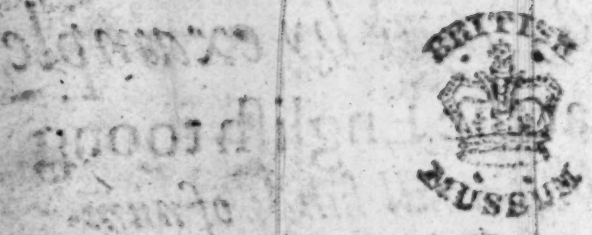
Wherein it is demonstra-
tively prooued, and by example
confirmed, that the English toong
will receiue eight seuerall kinds of num-
bers, proper to it selfe, which are all
in this booke set forth, and were
never before this time by any
man attempted.



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for Andrew Wise. 1602.

STATIONERS

of the





To the Right Noble and
worthily honourd, the Lord

*Buckhurst, Lord high Treas-
urer of England.*

IN two things (right
honorable) it is ge-
nerally agreed that
man excels all other
creatures, in reason,
and speech: and in
them by how much one man surpas-
seth an other, by so much the neerer
he aspires to a celestiall essence.

Poesy in all kind of speaking is the

The Epistle

chiefe beginner, and maintayner of eloquence, not only helping the eare with the acquaintance of sweet numbers, but also rayſing the minde to a more high and lofty conceite. For this end haue I ſtudyed to induce a true forme of verſefying into our language: for the vulgar and vnarteficiall cuſtome of riming hath I know deterr'd many excellent wits from the exerciſe of Engliſh Poefy. The obſervations which I haue gathered for this purpoſe, I humbly preſent to your Lordſhip, as to the nobleſt iudge of Poefy, and the moſt honorable protector of all induſtrious learning; which if your Honour ſhall vouchſafe
to

Dedicatory.

to receiue, who both in your publick,
and priuate Poemes haue so deuinely
crowned your fame, what man will
dare to repine? or not striue to imi-
tate them? VVherefore with all hu-
mility I subiect my selfe and them to
your gracious fauour, beseeching you
in the noblenes of your mind to take
in worth so simple a present, which
by some worke drawne from
my more serious studies,
I will hereafter en-
deuour to ex-
cuse.

Your Lordships humbly deuoted

THOMAS CAMPION.

B 4



The Writer to his Booke.



*Whether thus haſts my little booke ſo faſt?
To Paules Churchyard; what in thoſe cels to ſtād,
With one leaſe like a riders cloke put up
To catch a termier? or lye muſtie there
With rimes a terme ſet out, or two before?
Some will redeeme me; fewe; yes, reade me too;
Fewer; nay loue me; now thou do'ſt I ſee;
Will not our English Athens arte defend?
Perhaps; will lofty courtly wits not ayme
Still at perfection? If I graunt? I flye;
Whether? to Paules; Alas poore booke I rue
Thy raſh ſelfe-loue, goe ſpread thy pap'ry wings,
Thy lightnes can not helpe, or hurt my fame.*

 Obſer-

I
Obferuations in the Art
of English Poefy, by Thomas
Campion.

The first Chapter, intreating of numbers
in generall.



Here is no writing too breefe, that without obfcuritie comprehends the intent of the writer. Thefe my late obferuations in English Poefy I haue thus briefly gathered, that they might proue the leffe troublefome in perufing, and the more apt to be retayn'd in memorie. And I will firft generally handle the nature of Numbers. Number is *difcreta quantitas*, fo that when we fpeake fimplly of number, we intend only the diffeuer'd quantity; But when we fpeake of a Poeme written in number, we confider not only the diftinct number of the fillables, but alfo their value, which is contained in the length or fhortnes of their found. As in Mufick we do not fay a ftraine of fo many notes, but fo many fem'-briefes (though fometimes there are no more notes

then sem'briefes) so in a verse the numeration of the fillables is not so much to be obserued, as their waite, and due proportion. In ioyning of words to harmony there is nothing more offensive to the eare then to place a long fillable with a short note, or a short fillable with a long note, though in the last the vowell often beares it out. The world is made by Simmetry and proportion, and is in that respect compared to Musick, and Musick to Poesy: for *Terence* saith speaking of Poets, *artem qui tractant musicam*, confounding musick and Poesy together. What musick can there be where there is no proportion obserued? Learning first flourished in *Greece*, from thence it was deriued vnto the *Romaines*, both diligent obseruers of the number, and quantity of fillables, not in their verses only, but likewise in their prose. Learning after the declining of the *Romaine* Empire, and the pollution of their language through the conquest of the *Barbarians*, lay most pitifully deformed, till the time of *Erasmus*, *Reuoline*, *Sir Thomas More*, and other learned men of that age, who brought the Latine toong againe to light, redeeming it with much labour out of the hands of the illiterate Monks and Friers: as a scoffing booke, entituled

Epistola

Epistola obscurorum virorum, may sufficiently testifye. In those lack-learning times, and in barbarized Italy, began that vulgar and easie kind of Poesie which is now in vse throughout most parts of Christendome, which we abusiuely call Rime, and Meeter, of *Rhythmus* and *Metrum*, of which I will now discourse.

*The second Chapter, declaring the vnaptnesse
of Rime in Poesie.*

I Am not ignorant that whosoever shall by way of reprehension examine the imperfections of Rime, must encounter with many glorious enemies, and those very expert, and ready at their weapon, that can if neede be extempore (as they say) rime a man to death. Besides there is growne a kind of prescription in the vse of Rime, to foretell all the right of true numbers, as also the consent of many nations, against all which it may seeme a thing almost impossible, and vaine to contend. All this and more can not yet deterre me from a lawfull defence of perfection, or make me any whit the sooner adheare to that which is lame and vnperfecming. For custome I alleage, that ill vses are

to be abolisht, and that things naturally imperfect
 can not be perfected by vse. Old customes, if they
 be better, why should they not be recald, as the yet
 flourishing custome of numerous poesie vsed among
 the *Romanes* and *Grecians* : But the vnaptnes of
 our toongs, and the difficultie of imitation dishar-
 tens vs; againe the facilitie & popularitie of Rime
 creates as many Poets, as a hot sommer flies. But
 let me now examine the nature of that which we
 call Rime. By Rime is vnderstoode that which
 ends in the like sound, so that verses in such maner
 composed, yeeld but a continual repetition of that
 Rhetoricall figure which we tearme *similiter desin-*
entia, and that being but *figura verbi*, ought (as
Tully and all other Rhetoritians haue iudicially
 obseru'd) sparingly to be vsd, least it should offend
 the eare with tedious affectation. Such was that
 absurd following of the letter amongst our English
 so much of late affected, but now hist out of *Paule*
Churchyard: which foolish figuratiue repetition
 crept also into the Latine toong, as it is manifest in
 the booke of P^r cald *prælia porcorum*, and an o-
 ther pamphlet all of F^r, which I haue seene im-
 printed; but I will leaue these follies to their owne
 ruine, and returne to the matter intended. The

are is a rationall sence, and a chiefe iudge of proportion, but in our kind of riming what proportion is there kept, where there remaines such a confusd inequality of sillables? *Iambick* and *Trochaick* feete which are opposd by nature, are by all Rimers confounded, nay oftentimes they place in stead of an *Iambick* the foote *Pyrrychius*, consisting of two short sillables, curtalling their verse, which they supply in reading with a ridiculous, and vnapt drawing of their speech. As for example:

Was it my destiny, or dismall chaunce?

In this verse the two last sillables of the word, *Destiny*, being both short, and standing for a whole foote in the verse, cause the line to fall out shorter then it ought by nature. The like impure errors haue in time of rudenesse bene vsed in the Latine tooong, as the *Carmina prouerbialia* can witnesse, and many other such reuerend bables. But the noble *Grecians* and *Romaines* whose skilfull monuments outliue barbarisme, tyed themselues to the strict obseruation of poetickall numbers, so abandoning the childish titillation of riming, that it was imputed a great error to *Ouid* for setting forth this one riming verse,

Quot cælum stellas tot habet tua Roma puellas.

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For the establishing of this argument, what better confirmation can be had, then that of Sir *Thomas Moore* in his booke of Epigrams, where he make two sundry Epitaphs vpon the death of a singing man at *Westminster*, the one in learned number and dislik't, the other in rude rime and highly extol'd: so that he concludes, *tales laetucas talia labra petunt*, like lips, like lettuce. But there is yet another fault in Rime altogether intollerable, which is that it inforceth a man oftentimes to abiure his matter, and extend a short conceit beyond all bounds of arte: for in *Quatorzens* me thinks the Poet handles his subiect as tyrannically as *Procrustes* the thiefe his prisoners, whom when he hath taken, he vsed to cast vpon a bed, which if they were too short to fill, he would stretch the longer, if too long, he would cut them shorter. Bring before me now any the most selfe-lou'd Rimer, & let me see if without blushing he be able to reade his lame halting rimes. Is there not a curse of Nature laid vpon such rude Poesie, when the Writer is himself asham'd of it, and the hearers in contempt call it Riming and Ballating? What Deuine in his Sermon, or graue Counsellor in his Oration will alleage the testimonie of a rime? But the deuinitie

of the *Romaines* and *Gretians* was all written in verse: and *Aristotle*, *Galene*, and the bookes of all the excellent Philosophers are full of the testimonies of the old Poets. By them was laid the foundation of all humane wisdom, and from them the knowledge of all antiquitie is deriued. I will propound but one question, and so conclude this point. If the *Italians*, *Frenchmen* and *Spanyards*, that with commendation haue written in Rime, were demaunded whether they had rather the bookes they haue publisht (if their toong would beare it) should remaine as they are in Rime, or be translated into the auncient numbers of the *Greekes* and *Romaines*, would they not answere into numbers? What honour were it then for our English language to be the first that after so many yeares of barbarisme could second the perfection of the industrious *Greekes* and *Romaines*? which how it may be effected I will now proceede to demonstrate.

The third Chapter: of our English numbers in generall.

THere are but three feet, which generally distinguish the Greeke and Latine verses, the

Dactil consisting of one long fillable and two short, as *viuēre* the *Trochy*, of one long and one short, as *vitā*, and the *Iambick* of one short and one long, as *āmōr*. The *Spondee* of two long, the *Tribrach* of three short, the *Anapastick* of two short and a long, are but as seruants to the first. Diuers other feete I know are by the Grammarians cited, but to little purpose. The *Heroical* verse that is distinguished by the *Dactile*, hath bene oftentimes attempted in our English toong, but with passing pitifull successe: and no wonder, seeing it is an attempt altogether against the nature of our language. For both the concurse of our monasillables make our verses vnapt to slide, and also if we examine our polysillables, we shall finde few of them by reason of their heauinesse, willing to serue in place of a *Dactile*. Thence it is, that the writers of English heroicks do so often repeate *Amyntas*, *Olympus*, *Auernus*, *Erinnis*, and such like borrowed words, to supply the defect of our hardly intreated *Dactile*. I could in this place set downe many ridiculous kinds of *Dactils* which they vse, but that it is not my purpose here to incite men to laughter. If we therefore reiect the *Dactil* as vnfit for our vse (which of necessity we are enforst to do, there remayne

of English Poesie.

remayne only the *Iambick* foote, of which the *Iambick* verse is fram'd, and the *Trochee*, frō which the *Trochaick* numbers haue their originall. Let vs now then examine the property of these two feete, and try if they consent with the nature of our English sillables. And first for the *Iambicks*, they fall out so naturally in our toong, that if we examine our owne writers, we shall find they vnawares hit oftentimes vpon the true *Iambick* numbers, but alwayes ayne at them as far as their eare without the guidance of arte can attaine vnto, as it shall hereafter more euidently appeare. The *Trochaick* foote which is but an *Iambick* turn'd ouer and ouer, must offorce in like manner accord in proportion with our Brittish sillables, and so produce an English *Trochaicall* verse. Then hauing these two principall kinds of verses, we may easily out of them deriue other formes, as the Latines and Greekes before vs haue done, whercof I will make plaine demonstration, beginning at the *Iambick* verse.

The fourth Chapter, of the Iambick verse.

I Haue obserued, and so may any one that is either practis'd in singing, or hath a naturall eare

able to time a song, that the Latine verses of sixe feete, as the *Heroick* and *Iambick*, or of five feete, as the *Trochaick* are in nature all of the same length of sound with our English verses of five feete; for either of them being tim'd with the hand *quinque perficiunt tempora*, they fill vp the quantity (as it were) of five sem'briefs, as for example, if any man will proue to time these verses with his hand.

A pure *Iambick*.

Suis & ipsa Roma viribus ruit.

A licentiate *Iambick*.

Ducunt volentes fata, nolentes trahunt.

An *Heroick* verse.

Tytere in patula recubans sub tegmine fagi.

A *Trochaick* verse.

Nox est perpetua una dormienda.

English *Iambicks* pure.

*The more secure, the more the more the stroke we feel
Of unprevented harms; so gloomy stormes
Appare the sterner if the day be cleere.*

Th'English *Iambick* licentiate.

Harke how these winds do murmur at thy flight.

The English *Trochee*.

Still where Envy leanes, remorse doth enter.

Th

The cause why these verses differing in feete yeeld the same length of sound, is by reason of some rests which either the necessity of the numbers, or the heauines of the fillables do beget. For we find in musick, that oftentimes the straines of a song can not be reduct to true number without some rests prefixt in the beginning and middle, as also at the close if need requires. Besides, our English mona-fillables enforce many breathings which no doubt greatly lengthen a verse, so that it is no wonder if for these reasons our English verses of five feete hold pace with the *Latines* of sixe. The pure *Iambick* in English needes small demonstration, because it consists simply of *Iambick* feete, but our *Iambick licentiate* offers it selfe to a farther consideration; for in the third and fift place we must of force hold the *Iambick* foote, in the first, second, and fourth place we may vse a *Spondee* or *Iambick* and sometime a *Tribrack* or *Dactile*, but rarely an *Anapestick* foote, and that in the second or fourth place. But why an *Iambick* in the third place? I answere, that the forepart of the verse may the gentlier slide into his *Dimeter*, as for example sake deuide this verse: *Harke how these winds do mur-*
mure at thy flight. Harke how these winds, there the

voice naturally affects a rest, then *murmur* at thy flight, that is of it selfe a perfect number, as I will declare in the next Chapter, and therefore the other odde sillable betweene the ought to be short, least the verse should hang too much betweene the naturall pause of the verse, and the *Dimeter* following, the which *Dimeter* though it be naturally *Trochaical*, yet it seemes to haue his originall out of the *Iambick* verse. But the better to confirme and expresse these rules, I will set downe a short Poeme in *Licentiate Iambicks*, which may giue more light to them that shall hereafter imitate these numbers.

Goe numbers boldly passe, stay not for ayde
 Of shifting rime, that easie flatterer
 Whose witchcraft can the ruder eares beguile;
 Let your smooth feete enur'd to purer arte
 True measures tread; what if your pace be slow?
 And hops not like the Grecian elegies?
 It is yet gracefull, and well fits the state
 Of words ill-breathed, and not shap't to runne:
 Goe then, but slowly till your steps be firme,
 Tell them that pittie, or peruersely skorne
 Poore English Poesie as the slaue to rime,
 You are those loftie numbers that reuine
Triumphs

*Triumphs of Princes, and sterne tragedies:
And learne henceforth t' attend those happy sprights
Whose bounding fury, height, and waight affects,
Assist their labour, and sit close to them,
Neuer to part away till for desert
Their browes with great Apollos bayes are hid.
He first taught number, and true harmonye,
Nor is the lawrell his for rime bequeath'd,
Call him with numerous accents paid by arte
He'le turne his glory from the sunny clymes,
The North-bred wits alone to patronise.
Let France their Bartas, Italy Tasso prayse,
Phæbus shuns none, but in their flight from him.*

Though as I said before, the naturall breathing place of our English *Iambick* verse is in the last sillable of the second foote, as our *Trochy* after the manner of the Latine *Heroick* and *Iambick* rests naturally in the first of the third foote: yet no man is tyed altogether to obserue this rule, but he may alter it, after the iudgement of his eare, which Poets, Orators, and Musitions of all men ought to haue most excellent. Againe, though I said peremptorily before, that the third, and fift place of our licentiate *Iambick* must alwayes hold an *Iambick* foote, yet I will shew you example in both places

Observations in the Art

where a *Tribrack* may be very formally taken, and first in the third place,

Some trade in Barbary, some in Turkey trade.

An other example.

Ment that do fall to misery, quickly fall.

If you doubt whether the first of misery be naturally short or no, you may iudge it by the easie sliding of these two verses following:

The first.

Whome misery can not alter, time denours.

The second.

What more unhappy life, what misery more?

Example of the *Tribrack* in the fift place, as you may perceiue in the last foote of the fift verse.

Some from the starry throne his fame deriues,

Some from the mynes beneath, from trees, or herbs,

Each hath his glory, each his sundry gift,

Renown'd in eu'ry art there lues not any.

To proceede farther, I see no reason why the English *Iambick* in his first place may not as well borrow a foote of the *Trochy*, as our *Trochy* or the Latine *Hendicasyllable* may in the like case make bold with the *Iambick*: but it must be done euer with this caueat, which is, that a *Sponde*, *Dactile* or *Tribrack* do supply the next place: for an *Iambick* beginning

ginning with a single short fillable, and the other ending before with the like, would too much drinke vp the verse if they came immediatly together.

The example of the *Sponde* after the *Trochy*.

As the faire sonne the lightsome heau'n adorns.

The example of the *Dactil*.

Noble, ingenious, and discretely wise.

The example of the *Tribrack*.

Beauty to ielosie brings ioy, sorrow, feare.

Though I haue set downe these second licenses as good and ayreable enough, yet for the most part my first rules are generall.

These are those numbers which Nature in our English destinate to the Tragick, and Heroik Poeme: for the subiect of them both being all one, I see no impediment why one verse may not serue for them both, as it appeares more plainely in the old comparison of the two Greeke writers, when they say, *Homerus est Sophocles heroicus*, and againe, *Sophocles est Homerus tragicus*, intimating that both *Sophocles* and *Homer* are the same in height and subiect, and differ onely in the kinde of their numbers.

The *Iambick* verse in like manner being yet made a little more licentiate, that it may thereby the neerer imitate our common talke, will excellently serue for Comedies, and then may we vse a *Sponde* in the fift place, and in the third place any foote except a *Trochy*, which neuer enters into our *Iambick* verse, but in the first place, and then with his caueat of the other feete which must of necessitie follow.

*The fift Chapter, of the Iambick Dimeter,
or English march.*

THE *Dimeter* (so called in the former Chapter) I intend next of all to handle, because it seems to be a part of the *Iambick* which is our most naturall and auncient English verse. We may terme this our English march, because the verse answers our warlick forme of march in similitude of number. But call it what you please, for I will not wrangle about names, only intending to set down the nature of it and true structure. It consists of two feete and one odde sillable. The first foote may be made either a *Trochy*, or a *Spondee*, or an *Iambick* at the pleasure of the composer, though
most

most naturally that place affects a *Trochy* or *Spondee*; yet by the example of *Catullus* in his *Hendecasyllables*, I adde in the first place sometimes an *Iambick* foote. In the second place we must euer insert a *Trochy* or *Tribrack*, and so leaue the last syllable (as in the end of a verse it is alwaies held) common. Of this kinde I will subscribe three examples, the first being a peece of a *Chorus* in a Tragedy.

*Rauing warre begot
In the thirstye sands
Of the Lybian Iles
Wasts our emptye fields,
What the greedye rage
Of fell wintrye stormes,
Could not turne to spoile,
Fierce Bellona now
Hath laid desolate,
Voyd of fruit, or hope.
Th' eger thriftye hinde
Whose rude toyle reniu'd
Our skie-blasted earth
Himselfe is but earth,
Left a skorne to fate
Through seditious armes:*

Observations in the Art

And that soile, alive
 Which he duly nurst,
 Which him duly fed,
 Dead his body feeds:
 Yet not all the glebe
 His tuffe hands manur'd
 Now one turfe affords
 His poore funerall.
 Thus still needy lives,
 Thus still needy dyes
 Th'unknowne multitude.

An example Lyrical.

Greatest in thy wars,
 Greater in thy peace
 Dread Elizabeth;
 Our muse only Truth
 Figments can not use
 Thy ritch name to deck
 That it selfe adorne:
 But should now this age
 Let all poesye fayne,
 Fayning poesye could
 Nothing faine at all
 Worthy halfe thy fame.

An

An example Epigram-
micall.

Kind in euery kinde
This deare Ned resolute,
Neuer of thy prayse
Be too prodigall;
He that prayseth all
Can praise truly none:

The sixt Chapter, of the English
Trochaick verse.

NExt in course to be intreated of is the English
Trochaick, being a verse simple, and of it selfe
depending. It consists, as the Latine Trochaick of
two feete, the first whereof may be a Trochy, a Spon-
dee, or an Iambick, the other foure of necessity all
Trochyes, still holding this rule authenticall, that
the last sillable of a verse is alwayes common. The
spirit of this verse most of all delights in Epigrams,
but it may be diuersly vsed, as shall hereafter be de-
clared. I haue written diuers light Poems in this
kinde, which for the better satisfaction of the rea-
der, I thought conuenient here in way of example
publish. In which though sometimes vnder a

knowne name I haue shadowed a fain'd conceit
yet is it done without reference, or offence to any
person, and only to make the stile appeare the
more English.

The first Epigramme.

*Lockly spits apace, the rhenme he calls it,
But no drop (though often urg'd) he straineth
From his thirstie iawes, yet all the morning,
And all day he spits, in eu'ry corner,
At his meales he spits, at eu'ry meeting,
At the barre he spits before the Fathers,
In the Court he spits before the Graces,
In the Church he spits, thus all prophaning
With that rude disease, that empty spitting:
Yet no cost he spares, he fees the Doctors,
Keepes a strickt diet, precisely vseth
Drinks and bathes drying, yet all prenailes not.
'Tis not China (Lockly) Salsa Guacum,
Nor dry Sassafras can helpe, or ease thee;
'Tis no humor hurts, it is thy humor.*

The second Epigramme.

Cease fond wretch to loue so oft deluded,

Still made ritch with hopes, still unrelieued,
 Now fly her delaies; she that debateth
 Feeles not true desire, he that deferred
 Others times attends, his owne betrayeth:
 Learne t' affect thy selfe, thy cheekes deformed
 With pale care reuine by timely pleasure,
 Or with skarlet heate them, or by paintings
 Make thee louely, for such arte she vseth
 Whome in wayne so long thy folly loued.

The third Epigramme.

Kate can fancy only berdles husbands,
 Thats the cause she shakes off eu'ry suter,
 Thats the cause she lines so stale a virgin,
 For before her heart can heate her answer,
 Her smooth youths she finds all hugely berded.

The fourth Epigramme.

All in sattin Oteny will be suted,
 Beaten sattin (as by chaunce he cals it)
 Oteny sure will haue the bastinado.

The fift Epigramme.

Tofts as snakes or as the mortall Henbane

Hunks detests when huffcap ale he ripples,
 Yet the bread he graunts the fumes abateth:
 Therefore apt in ale, true, and he graunts it,
 But it drinks up ale, that Hunks detesteth.

The sixt Epigramme.

What though Harry braggs, let him be noble,
 Noble Harry hath not halfe a noble.

The seauenth Epigramme.

Phæbe all the rights Elisa claymeth,
 Mighty riual, in this only diff'ring
 That shees only true, thou only fayned.

The eight Epigramme.

Barnzy stiffly vowes that hees no Cuckold,
 Yet the vulgar eu'ry where salutes him
 With strange signes of hornes, from eu'ry corner,
 Wherefoere he commes a sundry Cucco
 Still frequents his eares, yet hees no Cuccold.
 But this Barnzy knowes that his Matilda
 Skorning him with Haruy playes the wanton;

Knowe

Knowes it? nay desires it, and by prayers
 Dayly begs of heav'n, that it for ever
 May stand firme for him, yet hees no Cuccold:
 And tis true, for Haruy keeps Matilda,
 Fosters Barnzy, and relieues his household,
 Buys the Cradle, and begets the children,
 Payes the Nurces eu'ry charge defraying,
 And thus truly playes Matildas husband:
 So that Barnzy now becoms a cypher,
 And himselfe th'adultrier of Matilda.
 Mock not him with hornes, the case is alterd,
 Haruy beares the wrong, he proues the Cuccold.

The ninth Epigramme.

Buffe loues fat vians, fat ale, fat all things,
 Keeper fat whores, fat offices, yet all men
 Him fat only wish to feast the gallows.

The tenth Epigramme.

Smith by sute diuorst, the knowne adultres
 Freshly weds againe; what ayles the mad-cap
 By this fury? euen so theeues by frailty
 Of their hempe reseru'd, againe the dismall
 Tree embrace, againe the fatall halter.

The eleuenth Epigramme.

His late losse the Winelesse Higs in order
 Eu'rywhere bewailes to friends, to strangers;
 Tels them how by night a yongster armed
 Saught his Wife (as hand in hand he held her)
 With drawne sword to force, she cryed, he mainly
 Roring ran for ayde, but (ah) returning
 Fled was with the prize the beauty-forcer,
 Whome in vaine he seeks, he threatens, he followes.
 Chang'd is Hellen, Hellen hugs the stranger
 Safe as Paris in the Greeke triumphing.
 Therewith his reports to teares he turneth,
 Peirst through with the louely Dames remembrance;
 Straight he sighes, he raues, his haire he teareth,
 Forcing pittie still by fresh lamenting.
 Cease unworthy, worthy of thy fortunes,
 Thou that couldst so faire a prize deliuer,
 For feare vnregarded, undefended,
 Hadst no heart I thinke, I know no liuer.

The twelfth Epigramme.

Why droopst thou Trefeild? will Hurst the Banker
 Make dice of thy bones? by heau'n he can not;

Can

Can not? whats the reason? ile declare it,
Th'ar all growne so pockie, and so rotten.

*The seauenth Chapter, of the English
Elegeick verse.*

THE *Elegeick* verses challenge the next place,
as being of all compound verses the simplest.
They are deriu'd out of our owne naturall num-
bers as neere the imitation of the *Greekes* and *La-
tines*, as our heauy fillables will permit. The first
verse is a meere licentiate *Iambick*; the second is
fram'd of two vnited *Dimeters*. In the first *Di-
meter* we are tyed to make the first foote either a
Trochy or a *Spondee*, the second a *Trochy*, and the
odde fillable of it alwaies long. The second *Dime-
ter* consists of two *Trochy*es (because it requires
more swiftnes then the first) and an odde fillable,
which being last, is euer common. I will giue you
example both of *Elegye* and *Epigramme*, in this
kinde.

An Elegye.

Constant to none, but euer false to me,
Traiter still to lone through thy faint desires,

C

Not hope of pittie now nor vaine redresse.

Turns my griefs to teares, and renu'd laments
Too well thy empty vowes, and hollow thoughts
Witnes both thy wrongs, and remorseles hart.

Rue not my sorrow, but blush at my name,

Let thy bloody cheeks guilty thoughts betray.
My flames did truly burne, thine made a shew,

As fires painted are which no heate retayne,
Or as the glossy Pirop faines to blaze,

But toucht cold appeares, and an earthy stone,
True cullours deck thy cheeks, false foiles thy brest,
Frailer then thy light beauty is thy minde.

None canst thou long refuse, nor long affect,

But turn'st feare with hopes, sorrow with delight,
Delaying, and deluding eu'ry way

Those whose eyes are once with thy beauty chain'd.
Thrice happy man that entring first thy loue,

Can so guide the straight raynes of his desires,
That both he can regard thee, and refraine:

If grac't, firme he stands, if not, easely falls.

Example of Epigrams, in Elegick verse.

The first Epigramme.

Arthure brooks only those that brooke not him,
Those he most regards, and deuoutly serues:

But them that grace him his great brau'ry skornes,
Counting kindnesse all duty, not desert:
Arthure wants forty pounds, tyres eu'ry friend,
But finds none that holds twenty due for him.

The second Epigramme.

If fancy can not erre which vertue guides,
In thee Laura then fancy can not erre.

The third Epigramme.

Drue feasts no Puritans, the churles he saith
Thanke no men, but eate, praise God, and depart.

The fourth Epigramme.

A wiseman wary lines, yet most secure,
Sorrowes moue not him greatly, nor delights.
Fortune and death he skorning, only makes
Th'earth his sober Inne, but still heau'n his home.

The fift Epigramme.

Thou telst me Barnzy Dawson hath a wife,
Thine he hath I graunt, Dawson hath a wife.

The English Sapphick,

Faiths pure shield the Christian Diana
 Englands glory crownd with all deuinenesse,
 Line long with triumphs to blesse thy people
 At thy sight triumphing.

Loe they sound, the Knights in order armed
 Entering threat the list, adrest to combat
 For their courtly loues; he, hees the wonder
 Whome Eliza graceth,

Their plum'd pomp the vulgar heaps detaineth,
 And rough steeds, let vs the still deuices
 Close obserue, the speeches and the musicks
 Peacefull arms adorning.

But whence showres so fast this angry tempest,
 Clowding dimme the place? behold Eliza
 This day shines not here, this heard, the launces
 And thick heads do vanish.

The second kinde consists of *Dimeter*, whose first foote may either be a *Sponde* or a *Trochy*: The two verses following are both of them *Trochaical*, and consist of foure feete, the first of either of them being a *Sponde* or *Trochy*, the other three
 only

only *Trochy*es. The fourth and last verse is made of two *Trochy*es. The number is voluble and fit to expresse any amorous conceit.

The Example.

Rose-cheekt Lawra come
Sing thou smoothly with thy beawties
Silent musick; either other
Sweetely gracing.

Louely formes do flowe
From concent deuinely framed,
Heau'n is musick, and thy beawties
Birth is heauenly.

These dull notes we sing
Discords neede for helps to grace them,
Only beawty purely louing
Knowes no discord:

But still moones delight
Like clearesprings renu'd by flowing,
Euer perfet, euer in them-
selues eternall.

The third kind begins as the second kind ended, with a verse consisting of two *Trochy* feete,

and then as the second kind had in the middle two *Trochaick* verses of foure feete, so this hath three of the same nature, and ends in a *Dimeter* as the second began. The *Dimeter* may allow in the first place a *Trochy* or a *Spondee*, but no *Iambick*.

The Example.

*Iust beguiler,
Kindest loue, yet only chasteſt,
Royall in thy ſmooth denyals,
Frowning or demurely ſmiling
Still my pure delight.*

*Let me view thee
With thoughts and with eyes affected,
And if then the flames do murmur,
Quench them with thy vertue, charme them
With thy ſtormy browes.*

*Hea'n ſo cheerefull
Laughs not euer, hory winter
Knowes his ſeaſon, euen the freſheſt
Sommer mornes from angry thunder
Let not ſtill ſecure.*

The

The ninth Chapter, of the Anacreontick verse.

IF any shall demaund the reason why this number being in it selfe simple, is plac't after so many compounded numbers, I answere, because I hold it a number too licentiate for a higher place, and in respect of the rest imperfect, yet is it passing gracefull in our English toong, and will excellently fit the subiect of a *Madrigall*, or any other lofty or tragicall matter. It consists of two feete, the first may be either a *Sponde* or *Trochy*, the other must euer represent the nature of a *Trochy*, as for example:

*Follow, followe
Though with mischief
Arm'd, like whirlwind
Now she flyes thee;
Time can conquer
Loves unkindnes;
Lone can alter
Times disgraces;
Till death faint not
Then but followe.*

Could I catch that
 Nimble trayter
 Skornefull Lawra,
 Swift foote Lawra,
 Soone then would I
 Seeke auengement;
 Whats th' auengement?
 Euen submissely
 Prostrate then to
 Beg for mercye.

Thus haue I briefly described eight seuerall kinds
 of English numbers simple or compound. The first
 was our *Iambick* pure and licentiate. The second,
 that which I call our *Dimeter*, being deriued either
 from the end of our *Iambick*, or from the begin-
 ning of our *Trochaick*. The third which I deliuered
 was our English *Trochaick* verse. The fourth our
 English *Elegeick*. The fift, sixt, and seauenth, were
 our English *Sapphick*, and two other *Lyricall*
 numbers, the one beginning with that verse which
 I call our *Dimeter*, the other ending with the
 same. The eight and last was a kind of *Anacreon-
 tick* verse, handled in this Chapter. These num-
 bers which by my long obseruation I haue found
 agreeable

agreeable with the nature of our fillables, I haue
set forth for the benefit of our language, which I
presume the learned will not only imitate, but also
polish and amplifie with their owne inuentions.
Some eares accustomed altogether to the fatnes
of rime, may perhaps except against the cadences
of these numbers, but let any man iudicially exa-
mine them, and he shall finde they close of them-
selues so perfectly, that the help of rime were not
only in them superfluous, but also absurd. More-
ouer, that they agree with the nature of our Eng-
lish it is manifest, because they entertaine so wil-
lingly our owne British names, which the writers
in English Heroicks could neuer aspire vnto, and
euen our Rimers themselues haue rather delighted
in borrowed names then in their owne, though
much more apt and necessary. But it is now time
that I proceede to the censure of our fillables, and
that I set such lawes vpon them as by imitation,
reason, or experience, I can confirme. Yet before
I enter into that discourse, I will briefly recite,
and dispose in order all such feete as are necessary
for composition of the verses before described.
They are sixe in number, three whereof consist of
two fillables, and as many of three.

Feete of two fillables.

<i>Iambick:</i>	} as {	<i>rēuēnge.</i>
<i>Trochaick:</i>		<i>Bēawtīe.</i>
<i>Sponde:</i>		<i>cōstant.</i>

Feete of three fillables.

<i>Tribrack:</i>	} as {	<i>mīserīe.</i>
<i>Anapestick:</i>		<i>mīserīes.</i>
<i>Dactile:</i>		<i>Dēstēnie.</i>

The tenth Chapter, of the quantity
of English fillables.

THe Greekes in the quantity of their fillables were farre more licentious then the *Latines*, as *Martiall* in his Epigramme of *Earinon* witnesseth, saying, *Musas qui colimus seueriores*. But the English may very well challenge much more licence then either of them, by reason it stands chiefly vpon monasillables, which in expressing with the voyce, are of a heavy cariage, and for that cause the *Dactil*, *Trybrack*, and *Anapestick* are

are not greatly mist in our verses. But about all the accent of our words is diligently to be obseru'd, for chiefly by the accent in any language the true value of the fillables is to be measured. Neither can I remember any impediment except position that can alter the accent of any fillable in our English verse. For though we accent the second of *Trumpington* short, yet is it naturally long, and so of necessity must be held of euery composer. Wherefore the first rule that is to be obserued, is the nature of the accent, which we must euer follow.

The next rule is position, which makes euery fillable long, whether the position happens in one or in two words, according to the manner of the *Latines*, wherein is to be noted that *h* is no letter.

Position is when a vowell comes before two consonants, either in one or two words. In one, as in *best*, *e* before *st*, makes the word *best* long by position. In two words, as in *settled lone*: *e* before *d* in the last fillable of the first word, and *l* in the beginning of the second makes *led* in *settled* long by position.

A vowell before a vowell is alwaies short, as,

fūing, dūing, gūing, vnlesse the accent alter it, as in *dēning*.

The diphthong in the midt of a word is alwaies long, as *plāing, deceīuing*.

The *Synalephas* or *Elisions* in our toong are either necessary to auoid the hollownes and gaping in our verse as *to*, and *the*, *t'inchaunt*, *th'inchaunter*, or may be vsd at pleasure, as for *let vs*, to say *let's*, for *we will*, *wee'l*, for *euery*, *eu'ry*, for *they are*, *th'ar*, for *he is*, *hee's*, for *admired*, *admir'd*, and such like.

Also, because our English Orthography (as the French) differs from our common pronunciation, we must esteeme our sillables as we speake, not as we write, for the sound of them in a verse is to be valued, and not their letters, as for *follow*, we pronounce *follo*, for *perfect*, *perfet*, for *little*, *littel*, for *lone-sick*, *lone-sik*, for *honour*, *honor*, for *money*, *mony*, for *dangerous*, *dangerus*, for *raunsome*, *raunsum*, for *though*, *tho*, and their like.

Deriuatiues hold the quantities of their primatiues, as *dēnōut*, *dēnōutelie*, *prōphāne*, *prōphānelie*, and so do the compositiues, as *dēsēru'd* *ūndēsēru'd*.

In words of two sillables, if the last haue a full and rising accent that sticks long vpon the voyce,
the

the first fillable: is alwayes short, vnlesse position, or the diptho ng doth make it long, as *dēsire*, *prēserue*, *dēfine*, *prōphāne*, *rēgārd*, *manūre*, and such like.

If the like diffillables at the beginning haue double consonants of the same kind, we may vse the first fillable as common, but more naturally short, because in their pronounciation we touch but one of those double letters, as *ātēnd*, *āpēare*, *ōpōse*. The like we may say when silent and melting consonants meete together, as *ādrēst*, *rēdrēst*, *ōprēst*, *rēprēst*, *rētrū'd*, and such like.

Words of two fillables that in their last fillable mayntayne a flat or falling accent, ought to hold their first fillable long, as *rīgōr*, *glōrie*, *spīrit*, *fūrie*, *labōur*, and the like: *any*, *many*, *prēty*, *hōly*, and their like, are excepted.

One obseruation which leades me to iudge of the difference of these diffillables whercof I last spake, I take from the originall monasillable, which if it be graue, as *shāde*, I hold that the first of *shādīe* must be long, so *trūe*, *trūlie*, *hāue*, *hāuing*, *tīre*, *tīring*.

Words of three fillables for the most part are deriued from words of two fillables, and from

them take the quantity of their first fillable, as *flōrīsh*, *flōrīshīng* long, *hōlie* *hōlīnes* short, but *mi*, in *mīser* being long, hinders not the first of *mīser* to be short, because the sound of the *i* is a little altered.

De, *di*, and *pro*, in trisyllables (the second being short) are long, as *dēsōlate*, *diligēnt*, *prōdigall*.

Re is euer short, as *rēmēdie*, *rēfērēnce*, *rēdōlēnt*, *rēnērēnd*.

Likewise the first of these trisyllables is short, as the first of *bēnēfit*, *gēnērall*, *hīdēous*, *mēmōrie*, *nūmērōus*, *pēnētrāte*, *sēpērāt*, *tīmērōus*, *vāriānt*, *vāriōus*, and so may we esteeme of all that yeeld the like quicknes of sound.

In words of three fillables the quantity of the middle fillable is lightly taken from the last fillable of the originall dissyllable, as the last of *dēuīne*, ending in a graue or long accent, makes the second of *dēuīnīng* also long, and so *ēspīe*, *ēspīīng*, *dēnīe*, *dēnīīng*: contrarywise it falles out if the last of the dissyllable beares a flat or falling accent, as *glōrie*, *glōrīīng*, *ēnuīe*, *ēnuīīng*, and so forth.

Words of more fillables are eyther borrowed and hold their owne nature, or are likewise deriu'd, and so follow the quantity of their primatiues,

tiues, or are knowne by their proper accents, or may be easily censured by a iudiciall care.

All words of two or more fillables ending with a falling accent in *y* or *ye*, as *faïrelie*, *dẽmurelie*, *beautie*, *pittie*; or in *ue*, as *vertuẽ*, *rẽscuẽ*, or in *ow*, as *follõw*, *hõllõw*, or in *e*, as *parlẽ*, *Daphnẽ*, or in *a*, as *Mannã*, are naturally short in their last fillables: neither let any man cauill at this licentiate abbreviating of fillables, contrary to the custome of the *Latines*, which made all their last fillables that ended in *u* long, but let him consider that our verse of five feete, and for the most part but of ten fillables, must equall theirs of sixe feete and of many fillables, and therefore may with sufficient reason aduenture vpon this allowance. Besides, euery man may obserue what an infinite number of fillables both among the *Greekes* and *Romaines* are held as common. But words of two fillables ending with a rising accent in *y* or *ye*, as *denye*, *derye*, or in *ue*, as *ensue*, or in *ee*, as *foresee*, or in *oe*, as *forgoe*, are long in their last fillables, vnlesse a vowel begins the next word.

All monasillables that end in a graue accent are euer long, as *wrãth*, *hãth*, *thẽse*, *thõse*, *toõth*, *boõth*, *thrõugh*, *dãy plãy*, *feãte*, *speẽde*, *strĩse*, *flõw*, *rõw*, *shẽw*.

D

The like rule is to be obserued in the last of dissillables, bearing a graue rising sound, as *deuine*, *delaio*, *retire*, *refuse*, *manure*, or a graue falling sound, as *fortune*, *pleasure*, *rampire*.

All such as haue a double consonant lengthning them, as *wärre*, *bärre*, *stärre*, *fürre*, *mürre*, appeare to me rather long then any way short.

There are of these kinds other, but of a lighter sound, that if the word following do begin with a vowell are short, as *doth*, *though*, *thou*, *now*, *they*, *two*, *too*, *flye*, *dye*, *true*, *due*, *see*, *are*, *far*, *you*, *thee*, and the like.

These monasillables are alwayes short, as *ä*, *thē*, *thī*, *shē*, *wē*, *bē*, *hē*, *nō*, *iō*, *gō*, *sō*, *dō*, and the like.

But if *i*, or *y*, are ioyn'd at the beginning of a word with any vowell, it is not then held as a vowell, but as a consonant, as *Ielosity*, *iewce*, *iade*, *ioy*, *Iudas*, *ye*, *yet*, *yel*, *youth*, *yoke*. The like is to be obseru'd in *w*, as *winde*, *wide*, *wood*: and in all words that begin with *va*, *ve*, *vi*, *vo*, or *vu*, as *vacant*, *vew*, *vine*, *voide*, and *vulture*.

All Monasillables or Polyfillables that end in single consonants, either written, or founded with single consonants, hauing a sharp liuely accent,
and

and standing without position of the word following, are short in their last fillable, as *scāb*, *fled*, *pārtēd*, *Gōd*, *ōf*, *if*, *bāndōg*, *ānguīsh*, *sick*, *quīck*, *rīuāl*, *wīll*, *pēople*, *sīmplē*, *comē*, *sōme*, *hīm*, *thēm*, *frōm*, *sūmmon*, *thēn*, *prōp*, *prōspēr*, *hōnoūr*, *labōūr*, *this*, *hīs*, *spēchēs*, *gōddēsse*, *pērfēct*, *būt*, *whāt*, *thāt*, and their like.

The last fillable of all words in the plurall number that haue two or more vowels before *s*, are long, as *vertūes*, *dutīes*, *miserīes*, *fellowēs*.

These rules concerning the quantity of our English fillables I haue disposed as they came next into my memory, others more methodicall, time and practise may produce. In the meane season, as the Grammarians leaue many fillables to the authority of Poets, so do I likewise leaue many to their iudgements; and withall thus conclude, that there is no Art begun
and perfected at one
enterprise.

F I N I S.

